GIROLAMO FRESCOBALDI

Canzoni
da sonare

a una, due, tre et quattro
con il Basso Continuo

Libro Primo

(Venezia 1634)

Urtext

Edited by
Andrea Friggi

To my great Love

Bist du bei mir,
geh ich mit Freuden
zum Sterben und
zu meiner Ruh.

p. f. p. i. c.

Preface

Girolamo Frescobaldi (1583 – 1643) is generally known as the greatest composer of keyboard music of his time. Nevertheless, although musicologists and performers have been interested for a long time only in this part of his production — he was considered the first to give an autonomous musical dignity to solo instrumental music —, it is not possible to forget also the importance of his ensemble music.

The genre of *canzona per sonar* was much considered in the 17th century in Italy since much music of this kind was printed (see, e. g., Biagio Marini, Dario Castello, etc.), and considering this part of Frescobaldi music as something written only for his contemporary's taste is really a big mistake.

This is why the present edition — the first complete modern edition of the last revised printing (Venice 1634) — was necessary not only for scholars, but also for players who need a playable urtext[1].

Three editions of his first (and only) book of *canzoni da sonare* were published: two were printed in Rome in 1628 by the typographers Giovanni Battista Robletti and Paolo Masotti, and one in Venice in 1634 by Alessandro Vincenti, the same typographer who, the next year, printed Frescobaldi's *Fiori Musicali* (Venice 1635).

It's difficult to find which one of the two roman edition was printed first: Masotti's printing is a fine full score edited by Frescobaldi's pupil and organist Bartolomeo Grassi (37 canzonas; a toccata for violin, harpsichord ["spinettina"] and continuo, and two other compositions for solo harpsichord and continuo); Robletti edition is a 5 part-book printing dedicated to the Duke of Tuscany, the new patron of Frescobaldi, but prepared with little accuracy. These two editions are very similar for the contents and it is not impossible to think that one, and most probably Masotti's printing, derives from the other[2].

---

[1] Partial editions are: Hans T. David, *G. Frescobaldi: Canzoni a due canti col continuo*, Mainz/Leipzig 1933; Friedrich Cerha, *G. Frescobaldi: selected canzonas*, Wien/Doblinger 1966; Gustav Leonhardt, *G. Frescobaldi: 6 Canzoni (1628)*, Wien 1956; R. P. Block, *G. Frescobaldi: The ensemble canzonas*, London 1969 [10 volumes, based on Robletti ed.]; John Harper, *The instrumental Canzonas of Girolamo Frescobaldi: A Comparative Edition and Introductory Study*, Ph. D. diss., University of Birmingham 1975. The last is the only serious writing on this subject and the interested reader could find a study on the three editions in this book.
A Fac-simile edition of Masotti and Vincenti has been printed by SPES (Florence 1981) with a preface by Lapo Bramanti.

[2] There are many evidences that Grassi used Robletti's part-book to prepare the score. For example, although the order of the pieces is different, the fourth piece in Masotti (= the third in Robletti) in the index is

The new Venetian printing is instead completely different from the two others: Frescobaldi himself revised drastically all the canzonas and, although some pieces differ only for small details, many parts are completely different and some others are completely new.
In many canzonas new sections were added and some present in roman editions were replaced by newer; many new "adagio" sections were added to increase the contrast between two allegro sections[3]. The Continuo part is here simpler but its harmonic function is much clearer.
Some pieces are new, in particular the last group (à 4. Soprano, alto, tenore, basso), that in Robletti's printing was composed only by one piece and by three pieces in Grassi's edition. In the Venetian printing it is replaced by six new beautiful canzonas of which only one, present also in Robletti, had been completely revised.
Here is not the place to discuss in detail the difference between the three editions, but everyone, who checks them carefully, can easily notice that the last one is surely the most interesting and refined, i.e. showing the final stage of Frescobaldi's elaboration[4].
Almost all partial editions of Frescobaldi's *canzoni da sonare* are based on Masotti's (the most readable) or on Robletti's printing; some editors tried to prepare a "mixed" text, using all the three sources. In the opinion of the editor of this edition, the only possible urtext is a faithful transcription of the last edition, which was the only one approved by the composer.
Of course, a complete and accurate urtext of each of the two previous printing would be quite useful for scholars to point out the exact differences and to study Frescobaldi's evolution.

Notes on performance.

According to 16th and 17th century practice, Frescobaldi did not indicate in the 1634 edition the instruments on which his pieces had to be played.
In Robletti's printing the first three canzonas are for "violino solo, over cornetto" [solo violin or zink] and the fourth *canto solo* canzona is for "violino solo", that is the most ob-

---

labelled *Canzona quarta*, but in the score we read *Canzona terza*; in addition, many misprints (missing ties, etc.) indicate that Grassi was using not a handwritten score but part-books. Cf. Friedrick Hammond, *Girolamo Frescobaldi*, Palermo 2002², p. 266

[3] In Robletti's printing all time indication are missing, while in Masotti's sometimes it's possible to find *adagio* and *allegro*; in Venetian edition *alegro* [sic] and *adagio* indication are very frequent. Sometime *adagio* is written *adasio*, apparently without any difference.

[4] Cf. John Harper, *The instrumental Canzonas of Girolamo Frescobaldi: A Comparative Edition and Introductory Study*, Ph. D. diss., University of Birmingham 1975

vious choice for the upper part in this kind of music, but a recorder, or even a renaissance transverse flute, is also possible[5].

We also read "violino" in the basso primo[6] and "tiorba" in *canzon quarta a due canti e due bassi* (= *canzona trigesimaseconda detta l'Altograndina* of Masotti; not included in Vincenti) that gives us an indication of how pieces with two bass instruments and continuo were usually performed[7].

In both roman editions[8], at the beginning of many canzonas is also indicated "come stà" that means that the player shouldn't play diminutions (or perhaps, better, not too many) as musicians of that time often used to overshadow original composer's intentions[9].

Continuo in Italy was generally played with (portative) organ as the Frescobaldi's indication ("Basso ad Organo") confirms[10].

In this edition no continuo realization has been provided since it's quite a personal matter how to play it and a written down part would be contrary to the spirit of freedom and improvisation of this kind of music[11].

Nevertheless, since in some cases[12] a stylistically correct continuo realization is a fundamental part of the performance the editor has prepared some midi files — merely as a suggestion for performers — that are part of the present edition. The files are available at http://icking-music-archive.org/ByComposer/Frescobaldi.html.

However, ensemble performance is not the only possibility, since solo keyboard arrangements (or one instrument and keyboard) were also used in polyphonic canzonas[13]; in par-

---

[5] Cf., e.g., the *ricercari* for "flauto, cornetto, violino, traversa e simili" from Aurelio Virgiliano, *Il dolcimelo*, mssc., fac-simile ed. by Marcello Castellani, SPES, Florence 1979.

[6] Obviously a bass instrument of violin family.

[7] Cf. also the preface of Johann Hieronymus Kapsberger to his *Sinfonie* (1615): "Per Primo, & secondo Basso s'intende qual si voglia strumento che suoni in consonanza, come sarebbe Lauto, Chitarrone, Cimbalo, Arpa, & suoi simili. Per primo, & secondo Canto, Violino, Cornetto, & suoi simili". [Basso primo and secondo is intended for every bass instrument like lute, chitarone, harpsichord, harp and so on. Canto primo and second may be played by violins, cornets and other similar instruments].

[8] In Robletti's ed. above all canzonas *à canto solo* except n. 1 (= *canzona seconda* in Masotti; [3.] *canzona terza* in Vincenti) and in all canzonas *à 2 canti* but printed only in canto secondo part-book. In Masotti edition it's printed only above all four canzonas *à canto solo*.

[9] Cf. at least Silvestro Ganassi, *Opera intitolata Fontegara la quale insegna a sonar di flauto*, Venice 1535; Girolamo della Casa, *Il vero modo di diminuir con tutte le sorti di stromenti*, Venice 1584; Riccardo Rognoni, *Passaggi per potersi esercitare nel diminuire*, Venice 1592.

[10] Cf. M. Praetorius, *Sintagma musicum*, Wolfenbüttel 1619, p. 168; C. Ph. E. Bach, *Versuch über die wahre Art das Clavier zu spielen, zweiter theil*, introduction, §1. Cf. also Corelli's *Sonate op. 1* and *3* (Mutii 1681 and 1689) where continuo is called "Basso per l'Organo".

[11] On continuo playing in 17th century music cf. A. Agazzari, *Del Sonare sopra 'l Basso con tutti li stromenti e del loro uso in Conserto*, Siena 1607; B. Bismantova, *Compendio Musicale*, Ferrara 1677. Useful, although a bit later, F. Gasparini, *L'armonico pratico al cimbalo*, Bologna 1722.

[12] The reference is to that canzonas without an upper part. We have no witnesses of other pieces for solo bass instrument(s) before these. Cf. Friedrick Hammond, op. cit., p. 269.
In these (difficult) pieces, Frescobaldi should have intended continuo as a necessary element when a contrapuntal realization is clearly called for.

[13] Cf. B. Grassi's preface to Masotti edition (p. 151): "Ogni Sonatore potrà sonare queste Canzoni in compagnia, è solo" ["Each player can play these canzonas with others musicians or alone"]. An example of this

ticular, when canzonas *à canto solo* were played on the keyboard the left hand had to fill the harmony[14]. Examples of such arrangements are the three last pieces in Masotti's edition; in particular, the toccata for violin, harpsichord and continuo seems also to be an arrangement of a piece for solo instrument transcribed for different instruments.

Acknowledgments.

I wish to thank all those, in any way, who have helped me in preparing this edition. In particular, I would like to thank Lorenzo Stoppa, a dear friend and a very fine musician, and Stefano Demicheli, the most skilled continuo player I've ever met, with both of them I've discussed and played several "difficult" passages.
Thanks also to Mrs. Morwenna Jones who revised my English preface.
A particular thank you also to Christian Mondrup for his interest in this project and for his many precious suggestions.

Milan, September 2004
Andrea Friggi

This edition has been prepared for
Werner Icking Music Archive

http://icking-music-archive.org/

practice is the fact that *canzona trigesimasesta detta la Capponcina* (Masotti) had been previously printed by Frescobaldi as *canzon terza* in his volume *Ricercari et Canzoni Franzese fatte sopra diversi oblighi in partitura*, Roma 1615 (typographer: Zanetti).

[14] *Same as above*: "cominciando dalle Canzoni ad una voce sola, le dui parti Basso, e Canto, a chi hà qualche pratica di strumento, con darli buone accompagnatore nelle loro graziosissime consonanze, diletteranno sopra modo, & seguitando poi le altre, à 2. 3. & à 4. tanto più il sonatore resterà vantaggiato." ["beginning from canzonas for one voice, the two parts, i.e. Basso and Canto, if the player is so skilled to play right consonances, will give to musicians a great pleasure; and canzonas for 2, 3 and 5 voices will be useful too"].

CANZONI
DA SONARE
A VNA DVE TRE, ET QVATTRO
Con il Basso Continuo
DI
GIROLAMO FRESCOBALDI
ORGANISTA IN SAN PIETRO DI ROMA
LIBRO PRIMO.
CON PRIVILEGIO.

IN VENETIA, B

Apresso Alessandro Vincenti. MDCXXXIV.

ALL' EMINENTISSIMO.
ET REVERENDISSIMO SIGNORE
IL SIGNOR
DESIDERIO SCAGLIA
Cardinale di Cremona.

LA Muſica Eminentiſſimo Signore è vna coſi nobile, coſi neceſſaria, & importante attione, per i felici ſuoi parti che produce, che parmi ben dir ſi poſſa, che ſenza queſto mezzo imperfetta potrebbe dirſi l'immenſità del mondo, atteſo che à parer di colui fù deſcritta vna concorde cetra, che ſi come con inuariabil legge di natura ordina e moue ogni coſa prodotta, e quaſi con variato concerto di Corde vniſce l'eſtate con il verno, la primauera e l'autunno, in ſe contrarij, acciò formino tra di loro nella cetra del'anno conmoti ſe ben diſcordi, concorde, e dilet-teuole armonia. Da queſto Eſempio animato anch'io ardiſco conſe-crare queſte opre muſicali all'eternità del ſuo nome, ſapendo che ſua Eminenza è vn mondo di ſapere e di virtù che cumulandoſi nel'ani-mo ſuo quaſi in vn Teatro adorno ſpiegano ogni giorno via più glo-rie e trofei, non ſdegni dunque queſte mie poche fatiche, che quaſi ottenebrate del'ignoranza del artefice vengono al lume della ſua ſacra porpora à illuminarſi, mentre prego il ſourano Monarcha che feliciti i ſuoi magnanimi penſieri. Di Venetia li 10. Genaro. 1635.

Di V.S. Eminentiſſima, & Reuerendiſſima.

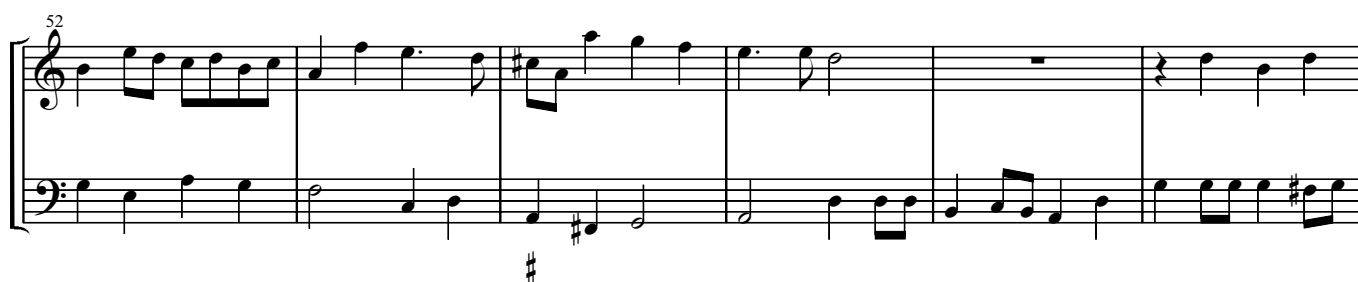
Humiliſſimo ſeruo
Girolamo Freſcobaldi

Canzon Prima

Canto solo

Adasio
Alegro

9
6

64
7

71

78
6

84

90

Canzon Seconda

Canto solo

Alegro

38

44
Adagio

51
Alegro

58

64

70
pian
forte
pian
forte
pian
forte
pian
forte
78
pian
forte
pian
pian
forte
pian
forte
85
forte
pian
forte
pian
forte
91
pian
pian
96
100

Canzon Terza

Canto solo

Alegro
34

Adagio
Alegro
42

51

Adagio
61

Alegro
70
7 6 6 5 7 6

79

85

91
pian
forte
[pian]
[forte]

96
pian
forte
pian
forte
[pian]
[forte]
pian
forte
6

101
pian
forte
pian
pian
forte
[pian]
6
6
6

Canzon Quarta

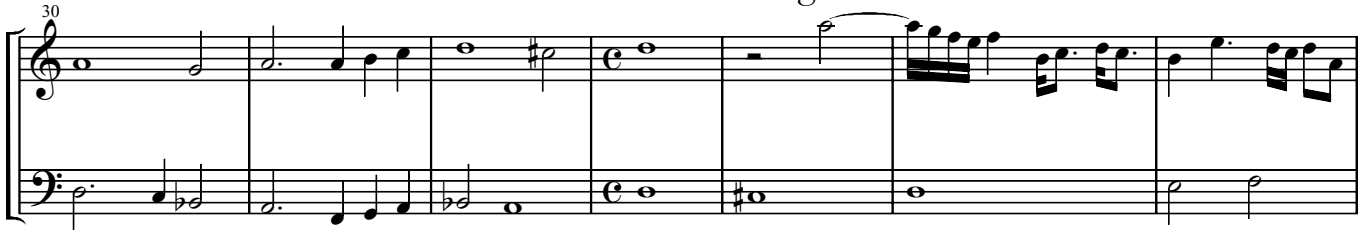
Canto solo

 Urtext

Adagio
30

Alegro
37

42

47

Alegro
52

57
Adagio
Alegro
7 6
7 6

62

67

72

Canzon Prima

Basso solo

Urtext

Urtext

Canzon Seconda

Basso solo

Adagio

Alegro
6

Adagio
66

73
Alegro

79

85

90
Adagio
7 6
9 8

Alegro

Canzon Terza

Basso solo

43
Adagio

54
Alegro

61
Adagio

67
Alegro

74
Adagio

82

Urtext

Canzon Prima

à 2 Bassi

 Urtext

18

24

30

36

* See critical notes, p. 192

67

Adagio
72

79

85

91
Alegro

96

102
6
6

108

Canzon Seconda

à 2 Bassi

18

24
Adagio

30

36

Alegro

66

72

77
Alegro

82

87
6
6

93
Adagio
7
6

100
7
6
7
6
4
3

106
Alegro

Adagio

Canzon Terza

à 2 Bassi

Adagio
18

24

Alegro
30

37

42

48

53
6

58
6
6

Urtext

Alegro
85
6
7 6

91

96
6

Alegro
101

108

113

118

123
6

Canzon Quarta

à 2 Bassi

 Urtext

Alegro
24

30
6
6
6

36

41
Adagio

48
6

56

62

69

76
Adagio

84
Alegro

90

96

Canzon Prima

à 2. Canto e Basso

Adasio
7
6

Alegro

46

52

58

64
Adasio
7
6

71
Alegro

77

83

89

Canzon Seconda

à 2. Canto e Basso

 Urtext

Urtext

4 3

Adagio

62
Alegro

69

75

82

* See critical notes, p. 193

Canzon Terza

à 2. Canto e Basso

 Urtext

Adagio
18

26

34
Alegro

40

Adagio
Alegro
46

53

60

67

Canzon Quarta

à 2. Canto e Basso

16

21

26
Adagio

33

Alegro

61

66

71

76

Canzon Quinta

à 2. Canto e Basso

 Urtext

Adagio

37

44

53

61

Adagio

125

131

137
6

143
6
7 6
6 4 3

Canzon Sesta

à 2. Canto e Basso

 Urtext

45

54
Adagio

66
Alegro

74

83

89

95

100

Canzon Prima

à 2 Canti

17

23
6

28
Adagio
7 6
9 8

36
Alegro
7
5
6

43

49

55
Adagio
6 6 7 6

63
6 4 3
6 6 6

Alegro

Canzon Seconda

à 2 Canti

 Urtext

6

Adasio
Adasio

40
♭
9 8
7 6
4 3

45
pian
pian
pian

51
pian
[forte]
pian
[forte]
[pian]
forte

57

62

66

70

74

Canzon Terza

à 2 Canti

 Urtext

17

Adagio
24

Alegro
31

36

Adagio
41
6♯
9
8
7
6
7
6

Alegro
49
4
3

55

60

Adagio
Alegro

Adagio

Canzon Quarta

à 2 Canti

Adagio

33

39

45

Alegro
50

Adagio
54

59
Alegro

64

68

Canzon Prima

à 3. Due Bassi e Canto.

 Urtext

23

29
6

36
♯6

42
6

48

54

Urtext

Alegro
84

90
6

96
6

Canzon Seconda

à 3. Due Bassi e Canto.

21
♯
♯

27
Adagio
6
5
4
3

33
7
6
6
6
5

Urtext

Urtext

75

83

90
Adagio

Alegro
98

106

112

Canzon Terza

à 3. Due Bassi e Canto.

18
6

25

31

37

43
Adagio

51
Alegro
5 6 7 6 7 6 7 6
6

57

64

Adagio
72

84
Presto
7 6

92

98

Canzon Quarta

à 3. Due Bassi e Canto.

 Urtext

19
6

25
6
*
♯

31

39

45

51
Adagio

58

64

70

76
pian
pian
pian
[pian]

82
forte
pian
forte
forte
pian
forte
forte
pian
forte
forte
pian
forte

88
pian
[forte]
pian
[forte]
pian
[forte]
pian
forte

94

99

105

Canzon Prima

à 3. Due Canti e Basso.

15

20
Adagio

26

Alegro
32

Adagio
37

Presto
42

48
5 6
6

53
Adagio
6
6
6
6♯

59
9
8

Alegro

 Urtext

Canzon Seconda

à 3. Due Canti e Basso.

Adagio

 Urtext

33

40

46
Adagio

Alegro
53
6
6
5

59
6
5

64

Canzon Terza

à 3. Due Canti e Basso.

16

22

28

Urtext

56
pian
forte
pian
forte
pian
forte
pian
forte
pian
forte
pian
forte
pian
forte
pian
forte
pian
6
5
forte
pian
6
forte

62
pian
forte
pian
forte
pian
forte
pian
forte

68

74

80

86

Canzon Quarta

à 3. Due Canti e Basso.

16

23
5 6 6

30
pian
forte
pian
forte
pian
forte
pian
forte
pian
pian
[forte]
pian
pian
forte
pian
forte

37
[forte]
[forte]
6 5

43
Presto

50
4 3
♯
6

56
6 5

62

68
5 6
7 6

74
6♯
6 5

80
7 6

86

Canzon Quinta

à 3. Due Canti e Basso.

18
6 5 5 6 5 6 7 6

23

29
6 6 6

Adagio
Alegro
37

43
6

48

53

59
Adagio
6

66

Alegro

Canzon Prima

à 4. Due Canti e Due Bassi.

 Urtext

17
6

23
6

29

36
7 6

43
6

48
6
6

53
6

58

63

69

74

79

84

89

94

Canzon Seconda

à 4. Due Canti e Due Bassi.

 Urtext

Adagio
16

22
6
♭

Alegro
28
6

33

38

43
Adagio
6

49

59

69

75
6

82
6

90

97

102

107

Canzon Terza

à 4. Due Canti e Due Bassi.

 Urtext

Urtext

Alegro

Adagio

7
6
♭
7

75
tr

79

84
pian
pian
pian

90
forte
forte
[forte]
[forte]
forte

96
pian
[pian]
[pian]
pian
[pian]
[pian]
pian
pian
pian
pian

Alegro
102
forte

108
6

113
6
7 6

118

Canzon Quarta

à 4. Due Canti e Due Bassi.

 Urtext

18

Adagio
24

31
♭ 7 6 ♯

Urtext

55

Adagio
60
9
8
♯

68

73
6
6

79
6

85

91

96

101

Canzon Prima

à 4. Canto Alto Tenore Basso

Sopra Rugier

 Urtext

18

25

31

36

41

47

Urtext

Canzon Seconda

à 4. Canto Alto Tenore Basso

Sopra Romanesca

17

24
4 3
6

31
6 5

39
6
6♭
7
6

47
7
6

53
7
6
7

58
6 7 6 ♭ 6 5 7 6

64
♭ ♯

70
4 7

76

82

88

Canzon Terza

à 4. Canto Alto Tenore Basso

 Urtext

18
7 6

24
4 3

31
6 6

38

46

52

57
6

62

68

Canzon Quarta

à 4. Canto Alto Tenore Basso

15

21

27

33

39

45

52

57

62

67

72

77

82

87

92

Canzon Quinta

à 4. Canto Alto Tenore Basso

17

23
♭ ♯ ♭ ♯

29
6 ♯
♭ ♯

55

60

66

72

77

82

87
7
6

92

97

Canzon Sesta

à 4. Canto Alto Tenore Basso

 Urtext

16
[♪]
9 6 7 6
♯
6
7

22
6
7 6
♭

28
4 6
7

34
9
4 3
4 3 7 6
4 3 7 6
4 3 7 6

41
4
4 3

48
6♯

56
♯
7 4 3

65
6
6
♯ ♯

72

Canto solo.

Basso Solo.

A due Bassi.

A 2 Canto, e Basso.

A 2 Canti.

A 3. due Bassi, e Canto.

Due Canti, e Basso.

A 4. due Canti, e due Bassi.

Canto Alto Tenor, e Basso

I L F I N E.

Critical Notes

1. Sources:

V: Canzoni | da sonare | a una due tre, et quattro | con il Basso Continuo | di | Girolamo Frescobaldi |organista in San Pietro di Roma | libro primo. | con privilegio. | In Venetia | Appresso Alessandro[1] Vincenti. MDCXXXIV.

Printed edition (1634 Venice) of 40 canzonas for 1 to 4 voices. Five part-books: *Canto Primo* (title page, dedication, pp. 1 – 49, index); *Canto Secondo* (title page, dedication, pp. 1 -41, index); *Basso Primo* (title page, dedication, pp. 1 – 32, index); *Basso Secondo* (title page, dedication, pp. 1 – 44 [p. 29 before p. 28], index); *Basso per l'Organo* (title page, pp. 1 – 61, index).
RISM F 1868

M: In partitura | il primo libro | delle canzoni | a una, due, tre, e quattro voci. | Per sonare con ogni sorte di Stromenti. | Con dui Toccate in fine, una per sonare con Spinettina | sola, overo Liuto, l'altra Spinettina è Violi-|no, overo Liuto, è Violino. | del sig. Girolamo | Frescobaldi | organista in S. Pietro di Roma. | date in luce da Bartolomeo Grassi | organista in S. Maria in Acquario di Roma. | con privilegio. | In Roma | appresso Paolo Casotti. M.DC.XXVIII. | con licenza de superiori.

Printed edition (1628 Rome) of the full score of 37 canzonas for 1, 2, 3, 4 voices and two toccatas (one for harpsichord and Violin [and continuo] and the other for solo harpsichord [and continuo]) plus a canzona ("ultima, detta la Vittoria", i. e. "last, called The Victory") for solo harpsichord [and continuo].
Title page (p. 1), dedication (p. 3), music score (pp. 4 – 150), "Alli studiosi dell'opera" [to the readers of the book] by Bartolomeo Grassi (p. 151), index (p. 153).
This beautiful book, edited by Frescobaldi's pupil Bartolomeo Grassi with much attention, contains an earlier version of some canzonas than included in 1637 edition.
RISM F 1869

R: Il primo libro | delle canzoni | ad una, due, trè, e quattro voci. | Accomodate, per sonare ogni sorte | de stromenti. | di Girolamo | Frescobaldi, | Organista in S. Pietro di Roma. | In Roma, Appresso Gio. Battista Robletti. 1628. | Con Licenza de' Superiori.

Printed edition (1628 Rome) of 35 canzonas for 1 to 4 voices. Canzonas are the same as in M apart for some differences in the order and very few different details in the music. Canzona 1, 34, 37 and the three last pieces (2 toccatas and canzon ultima) of M are missing; canzona 2 of R is not found in any other edition. Five part-books: *Canto Primo* (pp. 1 – 55, index), *Canto Secondo* (pp. 1-31, index), *Basso Primo* (pp. 1 – 39, index), *Basso* (pp. 1 – 39, index), *Basso ad*

[1] "Assandro" in Canto Secondo, Basso Primo and Basso Secondo.

Organo (pp. 1- 61, index). In each part-book title page is on p. 1 and dedication on p. 3.
RISM F 1870

2. Editorial principles:

Since this is the first edition of the 1634 printing (V), the only authoritative source is the printing itself; other sources have been compared with the aim of printing a more correct text when there are misprints in V and to point out the differences with the other two roman editions (in particular with M).
Original text, as far as possible, has been maintained. All editorial corrections are listed in the following notes.
Time signatures and black notation have been modernized according to our standard.
Accidentals have been converted to modern standard too; accidentals missing in the sources but clearly necessary (e. g. when two basses play in unison and when in one voice, generally in *Basso ad Organo*, an accidental is omitted) have been added in brackets; accidentals suggested by the editor are printed above the note in smaller type.
Necessary notes and rests by the editor are printed in brackets and are generally to be considered sure additions. Only once (p. 52, bars 88 – 93) an integration of 6 bars in the bass line has been printed in smaller types since it has been taken entirely from another source (M) and not all the note of the integration are sure at all.
All beaming and bar lines are also editorials.
Original clefs have been printed before the first measure; clefs have generally been converted into treble- and bass-clefs only; in the last six canzonas, where the middle voice (tenor) was originally written in alto- (canzon prima) or tenor-clef (canzonas 2-6), alto-clef has been used.
Continuo figures are printed according to organ part-book and the editor avoided adding missing numbers; only clearly wrong figures have been corrected.
Indication of "pian" and "forte", also present in M but not in R, are generally precise in V and, when missing, have been added by the editor in brackets.
In the following notes the editor added also a *brief* comparison between V and M with the indication of the size of the differences.

3. Abbreviations

S = Soprano
C = Canto
C1 = Canto Primo
C2 = Canto Secondo
A = Alto
T = Tenore
B = Basso
B1 = Basso Primo
B2 = Basso Secondo
O = Basso ad Organo

b. = bar(s)
n. = note(s)

4. Notes

1. Canzon Prima. Canto solo
(= M: “Canzona prima detta la Bonvisa”; only very small differences).

b. 4, n. 3 # suggested according to M
b. 44 “Alegro” missing in O

2. Canzon Seconda. Canto Solo
(= M: “Canzona terza detta la Lucchesina”; only very small differences).

b 38, n. 5 e added according to M
b. 55 “Alegro” missing in O

3. Canzon Terza. Canto Solo
(=M: “Canzona seconda detta la Bernardina”; only very small differences).

b. 22, n. 6-7 accidentals suggested; M: g f# g#
b. 33 “Adagio” missing in C
b. 37 “Alegro” missing in C
b 47 “Adagio” missing in C
b. 50 “Alegro” missing in C
after b. 105, in C there is a note (a^3 *brevis*) while in O the piece ends. In M the piece ends exactly as printed here.

4. Canzon Quarta. Canto Solo
(=M: “Canzona quarta detta la Donatina”; only very small differences).

b. 65, n. 1 M: e; V: d (clearly a misprint).

5. Canzon Prima. Basso Solo
(=M: “Canzona quinta detta la Tromboncina”; many differences).

In this piece when in O is indicated “Adagio” in B is written “Adasio”.
b. 20, n. 1 in O: 𝅗𝅥.
b. 64 “Alegro” missing in B
b. 79 “Adasio” in B; nothing in O
b. 97 “Adagio” missing in B
b. 106 “Alegro” missing in B
b. 106, 109, 111, 112 the rhythm ♪ ‿ ♪ is written ♪. ; in M is printed exactly as here.
b. 108, n. 1 in M c is sharp.

6. Canzon Seconda. Basso Solo
(=M: “Canzona sesta detta L’altera”; many differences).

b. 75 “Alegro” missing in O

7. Canzon Terza. Basso solo
(= M: "Canzona ottava detta l'Ambitiosa"; many differences).

b. 27, n. 2-3 V: c d, corrected into b c (no comparison with M possible since in M there isn't this section).
b. 72 In B "Alegro" is written at b. 73
b. 78 In B "Adagio" is written at b. 76

8. Canzon Prima à 2 Bassi
(= M: "Canzona decimaquarta detta la Marina"; some differences).

b. 47 "Adasio" B2
b. 53 "Presto" in O: "Alegro" in B1 and B2
b. 59, n. 1 In O: f, corrected into c (also e possible); cfr. M:

Perhaps also e^2 in B1 should be corrected into c^2.
b. 72 "Adagio" missing in B2
b. 91 "Alegro" missing in B2

9. Canzon Seconda à 2 Bassi
(= M: "Canzona decimasesta detta la Samminiata", some differences).

b. 42 "Alegro" missing in B1
b. 81 "Alegro" B1, O: "Adagio" B2 (clearly a misprint).
b. 93 "Adagio" missing in B2
b. 126 "Adagio" missing in O

10. Canzon Terza à 2 Bassi
(= M: "Canzona quintadecima detta la Lievoratta", some differences).

b. 20 "Adagio" missing in B1
b. 79 "Adagio" missing in B2
b. 88 "Alegro" missing in B2
b. 102 "Alegro" missing in B1 and O

11. Canzon Quarta à 2 Bassi
(= M: "Canzona decimasettima detta la Diodata", few elements in common).

b. 9 time signature: O $\frac{3}{1}$ B1; C $\frac{3}{1}$ B2; ¢ $\frac{3}{2}$ O

b. 18 “Adagio” missing in B1
b. 35 V: only one half rest
b. 69 f. two bar rest missing
b. 78 “Adagio” missing in O

12. Canzon Prima à 2. Canto e Basso
(= M: “Canzona decimaottava detta la Masotti”; only very small differences).

In this piece when in B and O is indicated “Adagio” in C is written “Adasio”.

b. 34 ff. original:
b. 71 “Alegro” missing in B

13. Canzon Seconda à 2. Canto e Basso
(= M: “Canzona decimanona detta la Capriola”; only very small differences).

b. 88 – 93 Six measures missing in O; integration from M (where in b. 87 the first g is an octave higher; so perhaps b. 92 should be exactly as b. 87; perhaps in b. 90 the first c should be an octave lower too).

14. Canzon Terza à 2. Canto e Basso
(= M: “Canzona vigesima detta la Lipparella”; only very small differences).

b. 34 “Alegro” missing in B and O
b. 47 “Adagio” missing in B
b. 51 “Alegro” missing in C and B

15. Canzon Quarta à 2. Canto e Basso
(= M: “Canzona vigesimaprima detta la Tegrimuccia”; only very small differences).

b. 50 “Adagio” missing in C and B
b. 57 “Alegro” missing in C and B

16. Canzon Quinta à 2. Canto e Basso
(= M: “Canzona vigesimaseconda detta la Nicolina”; only very small differences).

b. 36 “Adagio” missing in B
b. 90 “Adagio” missing in B and O

17. Canzon Sesta à 2. Canto e Basso
(= M: “Canzona vigesimaterza detta la Franciotta”; only very small differences).

b. 10 “Alegro” missing in C and B
b. 54 “Adagio” missing in O
b. 66 “Alegro” missing in C and O
b. 89, n. 6 C: a corrected into b (Cf. M).

18. Canzon Prima à 2 Canti
(= M: "Canzona nona detta la Gualterina"; some differences).

b. 29 "Adagio" missing in C1
b. 70 "Alegro" missing in O

19. Canzon Seconda à 2 Canti
(= M: "Canzona decima detta Henricuccia"; some differences).

b. 1 "Adasio" missing in C1 and C2
b. 7 "Alegro" missing in C1 and C2
b. 34 "Adagio" in C2; nothing in C1 and O
b. 38 "Adasio" missing in C1 and C2

20. Canzon Terza à 2 Canti
(= M: "Canzona decimaterza detta la Bianchina"; many differences).

b. 24 repetition sign missing in C1
b. 25 "Adagio" missing in C2
b. 32 "Alegro" missing in C2
b. 41 "Adagio" missing in C1
b. 53 "Alegro" missing in C1 and C2
b. 60, n. 3 In O "Alegro" (a misprint?)
b. 79 "Adagio" missing in O

21. Canzon Quarta à 2 Canti
(= M: "Canzona undecima detta la Plettenberger"; very small differences).

b. 27 "Alegro" missing in C1 and O
b 49 repetition sign only in O (no rep. sign in M)
b. 50 "Alegro" missing in C2
b. 61 "adagio" clearly a misprint for "Alegro"
b. 72 repetition sign only in O (no rep. sign in M)

22. Canzon Prima à 3. Due Bassi e Canto
(= M: "Canzona vigesimaquarta detta la Nobile"; many differences).

b. 84 In C "Adagio", clearly a misprint for "Alegro"

23. Canzon Seconda à 3. Due Bassi e Canto

b. 27 "Adagio" missing in B1 and B2
b. 38 "Alegro" missing in B1 and B2
b. 50, n. 1 In B1 b^1 corrected into d^2
b. 92 "Adagio" missing in C
b. 102 "Alagro" [sic] in B2; "Alegro" missing in C

24. Canzon Terza à 3. Due Bassi e Canto
In B2 this piece is labelled "Canzon Prima" (obviously a misprint).

b. 54, n. 3 In C: d^4 corrected into c^4
b. 55, n. 1 In C: d^4 corrected into c^4
b. 87 "Presto" O; "Alegro" C and B2; nothing in B1

25. Canzon Quarta à 3. Due Bassi e Canto
(= M: "Canzona vigesimaquinta detta Garzoncina"; many differences).

b. 30, n. 2 In O: original continuo figure ♭
b. 55 "Adagio" missing in B1 and B2

26. Canzon Prima à 3. Due Canti e Basso

b. 6, n. 1 In B: g^2 corrected into a^2
b. 10, n. 5 In C2: e quarter note corrected into half note.
b. 11, n. 5 In B: g^2 corrected into a^2
b. 23 "Adagio" missing in C1
b. 34 "Alegro" missing in C1
b. 41 "Adagio" missing in C1 and C2
b. 44 "Presto" O: nothing in C1, C2 and B
b. 56 "Adagio" missing in B
b. 64 "Alegro" missing in C2 and B: "Alegri" [sic] C1

27. Canzon Seconda à 3. Due Canti e Basso
(= M: "Canzona vigesimanona detta la Boccellina"; very small differences: C1 and C2 are inverted).

b. 27 "Adagio" missing in B
b. 28 f In C2: b^3 originally quarter note, corrected into half note.
b. 46 "Adagio" missing in C2 and B
b. 56 "Alegro" missing in C2 and B
b. 61 In B originally: c, c, f (3 half notes) corrected into c, f (2 half notes)

28. Canzon Terza à 3. Due Canti e Basso
(= M: "Canzona vigesimaottava detta la Lanberta"; small differences).

b. 42 "Adagio" missing in C1, C2 and B
b. 52 "Alegro" missing in C1, C2 and B

29. Canzon Quarta à 3. Due Canti e Basso
(= M: "Canzona vigesimasettima detta la Lanciona"; many differences).

b. 44 "Presto" O: "Alegro" C1, C1 and B

30. Canzon Quinta à 3. Due Canti e Basso

b. 13, n. 2 In C1: added d^4
b. 42 "Alegro" missing in B
b. 63 "Adagio" missing in B
b. 75 "Alegro" missing in C1 and B
b. 82 f In C1: originally after c, 1 half rest and 1 quarter rest, corrected into 2 quarter rest.

31. Canzon Prima à 4. Due Canti e Due Bassi
(= M: "Canzona trigesimaquarta detta la Sandonina"; many differences).

b. 50 In B1: a^2 corrected into f^1 (cf. O)

32. Canzon Seconda à 4. Due Canti e Due Bassi
(= M: "Canzona trigesimaterza detta la Rovellina; many differences).

b. 21 "Adagio" missing in C1, B1, B2
b. 28 "Alegro" missing in C1, C2, B1, B2
b. 29 f In C2: originally 3 semibreves rest, corrected into 2 semibreves rest
b. 46 "Adagio" missing in C1, C2, B1
b. 80, 3 In O: d^2 corrected into e^2
b. 99 In C1: g^3 corrected into a^3

33. Canzon Terza à 4. Due Canti e Due Bassi

b. 28 "Adagio" missing in C1, C2, B1 and B2
b. 41 "Alegro" missing in C1, C2, B1 and B2
b. 69 "Adagio" missing in C1, C2, B1 and B2
b. 106 "Alegro" missing in C1, C2, B1 and B2
b. 88 In O: "piano" originally under b. 86, corrected according C1 and C2

34. Canzon Quarta à 4. Due Canti e Due Bassi
(= M: "Canzona trigesima detta la Cittadellia", very small differences).

b. 27 "Adagio" missing in C1, C2, B2
b. 43 "Alegro" missing in C1, C2, B1, B2
b. 60 "Adagio" missing in C1, C2, B1, B2

35. Canzon Prima à 4. Canto Alto Tenore Basso *Sopra Rugier*

b. 10 In A: f# originally half note
b. 31, n. 2 In A: f^3, corrected into g^3
b. 76, n. 2 In C: perhaps e^4 is to be corrected into c^4

36. Canzon Seconda à 4. Canto Alto Tenore Basso

b. 6 In C: f^3 corrected into a^3

37. Canzon Terza à 4. Canto Alto Tenore Basso

b. 57, n. 1 In O: e^2 corrected into c^2

38. Canzon Quarta à 4. Canto Alto Tenore Basso

b. 40, n. 3 In C: g^3 corrected into $f\#^3$

39. Canzon Quinta à 4. Canto Alto Tenore Basso

b. 89, n. 2 In O: e^2 corrected into f^2

40. Canzon Sesta à 4. Canto Alto Tenore Basso

—